In Improvisational Theatre, there is a game called ‘Colour, Advance’. It goes like this: I begin to tell you a story – let’s say a children’s fairy story. At regular points in the story you, the listener, can give me one of two different commands – ‘Colour’ or ‘Advance’. If you say ‘Colour’, then I cannot (for the moment) go on developing the narrative in terms of advancing the plot; all I do is give you some further description of the place where we are, the flavour and texture of the scene and characters at this point in the story – the simple dark wood of my grandmother’s bed, for instance, or the dull yellow glow of the wolf’s teeth, or the reassuring weight of the Glock 9mm in the deceptively capacious little picnic basket under my arm. If you command me to ‘Advance’, on the other hand, then all I am allowed to do is advance the plot – give you, the listener what happens next, each new development in the story, action by action, until you stop me and ask me to ‘Colour’ again.

The value of this game lies in helping teach how narrative progresses, or rather how it needs to progress in order to function powerfully as narrative: to progress, to be specific, it teaches us that narrative needs to both Colour and Advance in more or less equal measure. If it is all Colour and no Advance, then we never get anywhere and lose attention. If it is all Advance and no Colour, then we never have any scene-setting or character development, so we have little motive for finding out what happens next even when it is told us. We need both Colour and Advance to genuinely progress, and to hold our attention.

So now let us imagine we are describing the narrative of Marketing and Marketing Thinking, as it has been told to us over the last twenty years, in terms of ‘Colour, Advance’. I would suggest that whatever the claims various eminent marketing men and women have explicitly or implicitly made about the relevance of the views and perspectives they have advanced, the narrative of Marketing has not perceptually really developed very much at all over that period – that in fact if we were really honest, in the eyes of
most marketers not much has really advanced their thinking about brands and marketing since Ries and Trout published *The 22 Immutable Laws of Marketing* (HarperCollins 1993). More recent claims of Advance – the supposed death of mass marketing, for instance, the so-called emergence of internet-speed branding, even the challenges of the anti-globalists – all these have in fact proved so far little more than colour. Interesting colour sometimes, even important colour occasionally, but Colour rather than Advance all the same. The whole story of Marketing has just stopped advancing.\(^1\)

Now here’s the thing. Mark isn’t trying to advance the narrative of Marketing, either. What he is proposing to do in this book is more provocative and ambitious altogether – namely, to show that the narrative of Marketing is now essentially out of date, an interesting museum piece at best, and that it is instead time to start a *new kind of narrative altogether*. That the whole narrative of the Age of Marketing is over, in fact, and it is time for us to begin that of the Age of Creativity.

I should tell you that the exposition of the principles of the Age of Creativity will be for some at times an uncomfortable ride: Mark tears up a lot of what we are secure and familiar with (fundamental notions such as ‘brand’ and ‘consumer-orientation’, for instance), and, while giving us some of the new building blocks, he asks as many questions about the way forward without these familiar handrails, as he offers answers. This is not negligence – his point is that he can only give us the principles of the new starting point; for the rest, we have to work it out for ourselves – each narrative has to be a personal one in this new world. Each of our starting points, what Mark calls our ‘purpose-ideas’ will be different; each of our organizations will be in different states of readiness or predisposition – and for the way ahead, he gives us a compass, but no map. And that makes for a journey that will require as much from our character as it will from our thinking.

You may not want to agree with all of what follows straightaway – in fact, I rather suspect Mark would be secretly disappointed if you did. (You know how it is when you are selling a house, when the very first buyer agrees instantly to the asking price – what is your immediate thought? That in that case you haven’t pushed the initial price hard enough . . .). But it is not how much you agree or disagree with that it seems to me Mark is really interested

\(^{1}\) I am grateful to Robert Poynton of On Your Feet for teaching me how to both Colour and Advance.
in. He is interested more generally in kick-starting an entirely fresh way of thinking about companies and consumers in each of us. And if he succeeds in simply beginning that process, in abandoning Colour and starting to Advance in the right direction, he will have been successful.

Robert Frost once said, ‘Thinking is not the same as agreeing or disagreeing. That’s voting’. This is a book for people who want to define their own future by thinking for themselves.

Adam Morgan
Former Strategic Planning Director for TBWA Europe
Now Director of EatBigFish
Introduction: Bananas at dawn

_They are playing a game. They are playing at not playing a game._
_If I show them I see they are, I shall break the rules and they will punish me. I must play the game, of not seeing I see the game._

Kevin Kelly

The ‘added-value’ banana

Early one morning in July 2000, I found myself rummaging in the chiller compartment of a small country petrol-station on the Essex/Suffolk borders. I had driven the two hours from London to spend a day fishing with some good friends, but had left my carefully packed lunch sitting on a shelf in my fridge back in North London. Hence the rummaging for something to sustain me through the day.

And then I found it: a banana, enclosed in a stiff, banana-shaped, transparent plastic case with a yellow label bearing the words, ‘fresh banana snack’ and in even smaller print at the top of the label, above a childish illustration of a toy train, the branding, ‘Fruit on the Move’.

I bought two of these: one to eat immediately and one to store in my coolbox and ponder on later. And some sandwiches (what flavour I cannot now remember) – ‘real farmhouse cheddar ploughmans’, probably.

But this banana – the ‘fresh banana snack’ – continued to occupy my thoughts for weeks afterwards. It seemed to epitomize all that was wrong with the world of business I served: the pretence of added value. The addition of layers of unnecessary packaging and ‘gloss’. The patronizing attempt to control what meaning I as a consumer took from the object; to tell me what I already knew.
Put simply: a banana is – by nature’s own design – a pre-wrapped fruit. This and its high energy content make it an ideal snack. These things I know. I have also learned (from an early age) that yellow bananas are fresh (I don’t eat the green or brown ones). And that, all in all, a banana’s characteristics make it a fairly ideal snack to be eaten ‘on the move’.

It occurred to me that a significant group of people must have been involved in the development of this ‘added-value’ banana: not just the
growers, shippers and distributors, but the marketing team, packaging
designers and printers. I could imagine the amount of hot air and photo-
copying paper involved in creating this new wonder product. The ‘compe-
titive analyses’ and the ‘positioning statements’ discussed and debated. And
somebody must – at some point – have sanctioned the project as a good
thing to do. Who was that masked man?

What’s it all about, Alfie?

This book is a reaction to the sense of disillusion with the principles and
practices of the Marketing Age. For a long time I have felt uncomfortable
with the practices and wastefulness of the Marketing Age in my job but not
primarily on account of marketing’s contribution to global deforestation and
damage to the ozone layer.

Nor is my frustration a result of the marginalization of the marketing
function within many corporations, although Tim Ambler\(^2\) and the IT mar-
keting pioneer Regis McKenna\(^3\) both bemoan this development. Ambler
points to the fact that we talk a different language and worry about different
things from the rest of business. But McKenna’s critique is twofold. First, the
people who sit in the marketing department aren’t doing marketing any-
more: ‘The marketing function is being marginalized to advertising and PR.
You’ll find in most companies that the person called vice president of mar-
keting is really a “marcom” person.’ And second, other people and tech-
nology have replaced marketing folk: ‘Major customer alliances and
distributorships … are gradually being assumed by other people, while more
of the functions of managing relationships between partners and customers
is being done by software programs.’\(^4\)

Then again, my disillusion is not due to any political objection to mar-
keting on my part – I do not believe marketing is inherently evil. Others,
such as the American critic of all things marketing, Thomas Frank, do seem
to think this. Frank refers to: ‘the big lie of branding, the virtuous pretence
of the corporation … the one that degrades the life of us all’.\(^5\)

No, my disillusion is based in the realization that marketing and its ideas
don’t seem to work as they are supposed to. Despite the incredible profes-
sionalism and the worrying and the effort of all involved, marketing just
doesn’t do what it says on the tin, as far as many of the companies I have
worked with, or for, are concerned.
Marketing seems to miss the point of being in business. The joy of invention and the thrill of risk sit uncomfortably with the over-intellectual ideas of the Marketing Age.

Some have suggested that this is what happens in big business; small businesses are different. But talking to friends who work for or run small businesses, I have to disagree. Many of them share the belief that the big boys are doing proper marketing stuff – ‘They have the money to do the kind of research we should be doing; we just take a guess at it.’ Marketing – a big-company function – makes the smaller-company manager feel inadequate.

But I also worry because marketing seems to preclude so many of the talents that individuals could bring to the world of commerce. It seems to miss the point – to over-formalize what really is just a few people sitting around a table, trying to improve the sales performance of a particular product or company.

When seen from a distance it is clear that marketing takes delight in nonsense and jargon. Marketing and advertising folk talk a different language; a language that is so jargon-ridden that it makes your head spin but a language still opaque enough to keep the uninitiated on the outside, feeling they are missing something.

It is a language emotive enough to give them the impression of being action-men. It uses overblown military metaphors, such as ‘campaign’, ‘burst’, ‘target audience’ and ‘strategy’; endless incantation of the mantra of brands, branding and brand values. Hours are spent dissecting the nuances of focus groups and tracking studies – looking for indications of the right thing to do, just as the ancient Romans considered the entrails of sacrificial animals or the flight of birds for ‘auspicious’ conditions for battle or festival. It’s just as silly.

Marketing hilarity

No wonder marketing makes wonderful comedy. One of the 1970s most popular UK TV sitcoms (The Rise and Fall of Reginald Perrin) was actually based on life in the marketing department of Unilever’s Birds Eye frozen foods (or ‘Sunshine Desserts’).

Consider this encounter between Reggie and the German sales director:

‘How’s things going in Germany?’ said Reggie.
‘It’s tough,’ said Mr Campbell-Lewiston. ‘Jerry’s very conservative. He doesn’t go in for convenience foods as much as we do.’
‘Good for him.’
'Yes, I suppose so, but I mean it makes our job more difficult.'
'More of a challenge,' said Reggie.

... 
'There are some isolated regional breakthroughs,' said Campbell-Lewiston. 'Some of our mousses are holding their own in the Rhenish Palatinate, and the flans are cleaning up in Schleswig-Holstein.'
'Oh good, that's very comforting to know,' said Reggie. 'And what about the powdered Bakewell tart mix, is it going like hot cakes?'
'Not too well, I'm afraid.'
Reggie poured out two cups of coffee and handed one to his visitor. Mr Campbell-Lewiston took four lumps of sugar. 'And how about the tinned treacle pudding – is that proving sticky?'

This is meant to be funny but the transcripts of any marketing or advertising meeting would be just as absurd. All too often I have blushed at what I have said in a meeting.

But politicians seem to be unaware of the embarrassing nature of 'marketing bollocks'; they buy our act that insists marketing toothpaste is a matter of grave import. Indeed, they seem to think it gives one some insight into how to run a country. In recent years, politicians and public servants in both the USA and the UK have fallen under the spell of marketing ideology. They seem to think that marketing people can somehow – through ritual incantation of the key words such as 'brand', 'consumer-orientation' and 'added-value' – deliver magical solutions.

In the UK, the Labour Party's obsession with polling and focus groups is seen – rightly or wrongly – to denote a lack of principled leadership. Maybe the real evidence lies in the fact that all of our parties use the same marketing tools.

They spend millions of dollars on rebranding and presentation as if these things matter more than doing good stuff in the first place. A recent piece in the US advertising trade magazine, Advertising Age, reveals (albeit unintentionally) the folly of this (see Figure 1.2).

Under the headline 'Looking for love through branding', US Secretary of State, Colin Powell, is quoted by Advertising Age as saying:

I am going to bring people into ... the department who are going to change from just selling us in an old way to really branding foreign policy ... branding the department, marketing the department, marketing American values to the world and not just putting out pamphlets.
It is heart-warming to see that civil servants in the USA leak against the follies of their masters as well as they do in the UK. The same article then cites a State Department spokesman to the effect that:

‘branding’ doesn’t mean spending millions to launch an ad campaign … [the spokesman] believes the department’s difficulty in getting funding from Congress lies in part from a failure to explain its mission at home and abroad.

Or roughly translated:

We are mightily pissed off that we never get the money we ask Congress for. No one seems to appreciate what we do. What we need to find out is why and work out what we do about it so that our pitches for funding are more successful in the future.

Simple (much simpler). Clear (much clearer). A difficult problem for sure. But not one that needs to involve all the superstructure of ‘brands’ and ‘branding’; these ideas just tend to obscure the difficult stuff underneath.

And while we are on the subject of marketing follies, let’s consider for a moment the craziness of hoping to get the world to love the US State Department – its job (for good or ill) is to protect US interests and advance US foreign policy around the world. It does this through diplomatic means and guns (either the actual use of or the threat of the use of guns). To be successful, the State Department does not need to be loved. Indeed, it
would be a strange world in which such a legitimate arm of US government were ‘loved’.

**Resistance is futile**

Unfortunately, the craziness of marketing-speak isn’t enough to stop us all succumbing to the ideas of marketing and being part of the circus, however sensible we are. During the course of the last year, I have spoken on conference platforms around the world to advertising, marketing and market research audiences. The majority of the audience seem to share my concerns and embrace the critique I offer, whatever their background. Privately at least.

Even my bank manager does. ‘You just have to go along with it,’ he said to me recently.

'It's just the latest fad and no one wants to seem behind the times, do they? But with all this effort on being a 'world-class customer-service organization', how come customer satisfaction levels are falling?'

How come, indeed.

For the last 50 years, marketing has been the dominant idea cluster in business. Its ideas are rarely challenged. It’s much easier just to fall in line. Even the ‘new economy’ gurus, like Seth Godin, talk about the ‘new marketing’ or ‘permission marketing’. No one really wants to challenge the intellectual superstructure.

Until now, that is. Because that is the ludicrous ambition of this book.

I want to demolish many of the myths of marketing, to show where its ideas and terms are used lazily and to be clear about the truth behind the many claims of how it works. Not from a destructive or negative frame of mind, you understand. Quite the opposite.

I believe I have observed a new way of thinking about business that responds to the conditions that now prevail, conditions very different from those that applied when marketing was conceived. I call this new age the ‘Creative Age’ because having ideas has become the most important business for business: ideas stop us, engage us and reframe the way we think and act. Ideas give us something to fuel word-of-mouth (now properly recognized for the strong force it has always been).
The death of marketing as an organizational principle

Marketing developed as a set of ideas in answer to the commercial imperative: ‘How can we sell more than the other guy?’ But in fact very quickly it was being touted as an organizational philosophy, a way to structure businesses to deliver overall improvements in a company’s performance.

A way to build more successful companies, full of the brightest and best people and able to harness their skills and efforts to the utmost. A creed to live by. A set of ideas that would transform the way that companies organized themselves.

‘Marketing will become the basic motivating force for the entire corporation.’


The early pioneers were like religious converts, or revolutionary guards storming the fortress of manufacturing business.

How different the sense one gets from marketing proponents nowadays. I often sense a smugness and a ‘smarter than thou’ attitude, coupled with an obsessive search for ever more specialized learning. Less revolutionary, more masonic. This is certainly how those outside the marketing clique feel: these marketing fellas seem to know what they’re talking about (even if it all sounds a bit strange).

Whatever, the key elements of the marketing ideology have been adopted by the leaders of business. One study of corporate websites and materials suggested that two thirds of the companies on the FTSE 100, the Dow and the Nasdaq made an explicit and primary commitment to customer orientation.

The ‘Brand’ idea is, if anything, even more successful; it has become part of contemporary culture. Even London’s Victoria and Albert Museum hosted a well-attended exhibition entitled ‘Brand New’ on the subject at the turn of 2000–1. Brands are seen to be extremely valuable commodities in the boardroom; billions of dollars change hands each year to enable companies to acquire valuable brand ‘assets’. The Ford Motor Company did not purchase Land-Rover from BMW for the factories or for the workforce in Solihull, but for the ‘brand’.

So if these ideas are so powerful as organizing principles, why is it that the major players in every field – even the leading marketing practitioners – are
now struggling to deal with what management consultancy McKinsey has labelled the ‘war for talent’!11

**The War for Talent and how to win it**

Advertising agencies and the leading management consultant companies are thought of by most people as fun and stimulating places to work. However, they now struggle with staff-churn of about 30% per annum.12 According to one source, this adds up to 30% on the salary bill every year.13 This is particularly tough in the new ‘knowledge’ economy businesses where staff costs are generally 50% or more of a company’s income, but similar staff-churn on costs are also experienced by manufacturing and more traditional service businesses.

And this situation is likely to get worse over the next few years, with demographic changes considerably reducing the part of the workforce business most depends on, and the growth of freelance executives, who choose to take advantage of technology to improve their lifestyle.

**The Creative Age as a new organizing principle**

Just as those marketing pioneers did 40 years ago – I believe that my answer to the question, ‘How do we sell more than the other guys?’ should also be the organizing principle of this age of business. I also believe that the ideas of the Creative Age provide organizational principles, which help companies fight and win the ‘War for Talent’. The focus on ideas and invention can help managers recruit and retain the best people, because ideas give people something to engage with.

An idea at the heart of a company gives staff a reason to get up in the morning. A company that encourages staff to use their own creativity to solve problems is one in which most people would prefer to work. It makes work more than a necessary evil: something that engages the whole of the employee rather than the suit that he or she wears. The evidence suggests that ideas satisfy something profound in us – the ‘search for meaning’ is what really makes us happy.

Ideas help win the War for Talent because ideas matter when employees know they have a choice. Ideas reach deep inside and reward what it is to be human.
Too ambitious by half?

In essence, this book makes a bold claim: *that the world of business needs to abandon many of the notions and practices that it has held dear for nigh on half a century, and embrace ‘creativity’.*

Over the years, I have worked with many different kinds of corporation and organization and with many different kinds of people within them. A fundamental truth has repeatedly re-presented itself to me: that human beings are extraordinarily creative and inventive, given half a chance.

One of my most infuriating former clients turned out to be an extraordinary ‘Indie’ rocker. One of the most logical and process-orientated clients turned out to be a talented graphic artist. Another, a sculptor. Another, an amateur comedian of the most surreal kind.

The fact is that business uses only a small part of the abilities of its people. ‘Marketing Age’ businesses seem actively to discourage invention except in certain goatee-wearing consultants or (as in the case of supposedly creative businesses, such as ad agencies) it locks creativity away in a ‘creative department’. Or indeed it admits defeat and spends more and more in ‘going off-site’ to be creative and inventive rather than make it work in the day-to-day.

Research done among money-traders in the City shows that for all the real-time information racing onto their screens, they use their intuition to decide when or what to sell or buy. Even in the boardroom, managers are increasingly able to admit that their decisions are made on ‘gut instinct’ rather than a rational basis.

And yet the whole of Western business culture is dominated by rationality and the worship of rationality. But then this just reflects the key themes of our broader Western culture. Since Aristotle, we have prized rationality as what makes us human. We distinguish ourselves from the beasts by virtue of our ability to think rationally. And yet the learning from the new neuroscientists and evolutionary psychologists is that creativity is a superior and more advanced human brain function – one that has evolved later – than the ability to be rational.

We dislike emotions and creativity; we distrust these things in business. We prefer sober-suited rationality. We like to pretend we are scientists. It should be of no surprise that the Marketing Age ideology emerged from a science-obsessed era, when intellectual positivism held sway. All the more reason to question it now, as a fuller and richer picture of what it is to be
human is becoming more widely accepted – we have new understandings of who and how we are, thanks to the hard work and insight of people working in a variety of fields: neuroscience, evolutionary psychology and the social sciences.

At heart, this book challenges all of us in business, big or small, to embrace the creative side of our humanity, the greatest part of ourselves; to put creativity to work for us not just on ‘off-sites’ but in our everyday lives.

Without this, business will not engage its customers who know they have a choice in our over-supplied world; equally, without it business will not have or keep the right people to deliver the company’s goods and services to its customers. Either way, business will increasingly struggle.

And business will miss the opportunity to make commerce a legitimate way for mankind to be truly itself.

**Talking to the preacher man**

A while back, I was persuaded to engage in a newspaper email debate with a theology lecturer about consumerism (and all its evils). He – like me, in my more idealistic youth – blamed the whole of commerce for what he disliked in today’s consumption-obsessed society, where to buy is to be (sorry, Mr Heidegger).

My feeling has long been that commerce is a fact of human existence. Even the most primitive societies indulge in it, one way or another. It is neither good nor bad in itself (as the preacher man would have it). However, like the Force, it can be used for good or bad ends. By this I don’t mean that a business needs to have a strong social conscience – this I see as a short-term adjustment required in the way big business conducts itself in society after the selfish, late twentieth century.

Rather, I mean that commerce is how we spend most of our waking hours. It can offer a more rewarding experience to its employees and its customers – it can be the sphere in which they are engaged as creative individuals. Or it can continue in its inefficient (and thus expensive) and mind-numbing ways. It can continue to waste our time as employees and customers with ‘fresh banana snacks’. It can continue to diminish all of us, customer and employee alike.

Indeed, given the turbulent nature of the world economies as I write, it seems imperative that we turn business – the most powerful force on the
planet – to work for mankind, rather than for the selective and short-term interests of a few, as it does now.
Not much of a choice, really, as far as I am concerned.

How to use this book

Writing this book has not been easy. I’ve chosen to pull together thinking and examples from a wide range of sources and across disciplinary boundaries. Some of the thinkers have baffled me in their technical details and some of those I’ve most wanted to talk to have proved elusive. But on the whole, all those who have helped have pointed me on to other interesting ideas and thinkers. But hopefully reading it will be easier.

What I’ve tried to do is avoid the ‘This is how I do it, why don’t you learn the seven steps to success, too?’ format. There are too many ‘how-to’ books out there, and I am not convinced that any of us could have all of the answers, even if I limited myself to my own specialist field of advertising.

This book is intended to make you think. To work it out for yourself and your business. To make you use your creativity to apply the lessons you learn.15

That said, I have suggested techniques and approaches that I have found useful. But I’d prefer it if you used them as the start point in your thinking, not the end.

Structure

I have tried to structure the book in such a way that you can make your own decisions about which bits are most relevant to you.

Chapter 1 explains creativity as our greatest gift and our brightest hope. It examines some of the myths about creativity and outlines how we make the most of our creativity together.

Chapter 2 explains where and how the ideas of marketing arose and how they have come to dominate the world today.

Chapter 3 deals with the tidal wave of change that makes these ideas redundant and the new challenge for business, achieving some kind of breakthrough and engagement in a world of clutter and sophisticated audiences.

Chapter 4 brings together what we now know about who and how we are
as human beings and what this means for breaking through the clutter and the defences of our customers.

Chapter 5 explains how purpose-ideas are at the heart of the new agenda and how they work.

Chapter 6 is a bit of a lull before the storm: it asks you to throw away some of the everyday tools and preconceptions of the Marketing Age so that you can participate properly in the Creative Age. Things like listening to your customers and the confused notion of the brand.

Chapter 7 explains the key principles of Creative Age thinking (‘purpose-ideas’ and ‘interventions’) and offers some tips on how to go about doing it yourself.

Chapter 8 examines ‘interventions’ and the importance of doing stuff in more detail (it also shows how and why the illusion of control is so unhelpful to Creative Age thinkers).

Chapter 9 suggests that thinking about advertising as an ‘intervention’ is far more useful than thinking about advertising as a communications tool. What you do rather than what you say.

Chapter 10 discusses how putting a purpose-idea at the heart of your business is the first step in fighting the war for talent.

Chapter 11 looks at what else business has to do to create workplaces that individuals will choose to work in. It examines the notions of fulfilment and ‘flow’ and how we have to change our management practices if we are to harness the creativity of all our people. It calls for an urgent rethink of the idea of what a manager is.

Chapter 12 examines co-creativity and the networked company. It identifies the barriers to working together (and uses a type of business that I know well) to illustrate the kind of changes that are needed to get fit for the Creative Age: ad agencies.

Each chapter begins with a summary of what it will deal with; each ends with a list of questions for you, the reader. Make the most of them. And let me know what you think – go to the bulletin board at www.deathofmarketing.com to share your point of view and your war stories.

Creative Age heroes

I have tried to give some human quality to these concepts by including details about the disparate band of individuals whose ideas you need to
grasp or whose experience is illustrative of some of the important ideas I
develop myself. These people I call ‘Creative Age heroes’; some of them
you may know, some you may have heard of but many of them you will not
have come across. Most of them don’t think of themselves as revolution-
aries or as examples of how things should be done. Instead, most exhibit a
distinct lack of confidence in the face of Marketing Age professionals.
Somehow, marketing folk must know more. Somehow, they do things
properly.

I think this respect for big companies and professional types is misplaced.
And as a result, I believe we have been looking in the wrong place for role
models and leadership in business. The individuals I have written about
have – each in their own way – an instinctive understanding of Creative
Age Ideas and how to make them work. Each of them, in their own way, has
applied this instinct to make something special that engages the world.
From apparently very different individuals, most of whom are not ‘creative’
in the traditional sense, a whole new way of doing business slowly comes
into focus.

And this is another lesson of this book. Creativity is something we have
long marginalized in our business culture – we overlook and undervalue our
own talents and abilities in this area. And we subcontract creativity to
those who can draw or paint or make films, while at the same time deny-
ing them any real involvement in the world of business, which is in itself
a waste.

Creativity is something we all share – as Chapter 1 suggests – you, me and
Albert Einstein. Creativity is our greatest gift from our forebears. And now
– after 100 000 years of human adaptation – we all need to rediscover and
revalue it. And build workplaces that make the most of it. This is the imper-
vasive of the Creative Age.

And dear reader …

I don’t pretend to have all the answers. Or even all the questions. Or that
mine is the only analysis that works.

That said, my instinct tells me we are in for interesting times, though.

Welcome to the Creative Age!